# IN THE WORLD OF MAKE BELIEVE



More than likely Douglas Fairbanks will try to persuade you that he's "A Regular Business Man" when you see him at Keith's this week in the one-act comedy of that title which John Stokes wrote for him. But don't you believe it.

For it can't be done. That is, not off the stage. The ingredients of

which he was mixed wouldn't stand for it. Now we all know that good sketches are as scarce as hen's teeth. And

nobody blames anybody else who finds one from holding on to it with bull

With this in mind get a picture of The Lamb's Club. Center stage is dapper Douglas, sobered by the loud lament of Henry Woodruff, who is weeping and wailing and gnashing his teeth because he can find no suitable vehicle up to the standard of his blonde beauty, and fears-alas and alack!that he must relinquish the vaudeville time promised him if help is not forthcoming immediately.

"Why," exclaims dapper Dorglas, "I am the best little helper in the world. Take "A Regular Business Man" and be welcome!" Intermission for administrate n of restoratives to Woodruff.

On with the show!

"Why, of course," continues the generous Fairbanks. "I've been out just three weeks in the Stokes comedy, and it's a winner. I've got to quit the variety boards to rehearse "The Show Shop."

Whereupon Henry falls on the Fairbanks neck and weeps; somebody in the wings demands to know "whoever heard of such a thing?" and in the dead silence that follows-

Curtain!

But there's another act.

Time came when "The Show Shop" closed its successful New York r' A and dapper Douglas was quite free to follow the primrose path of he

Enter Mr. Manager with loud demand for "A Regular Business" man as visualized by the Fairbanks person!

So-reluctantly to be sure-the generous comedian sought his friend of the curly locks; unfolded the tale of his plight; took back his "jewulls," hunted up Patricia Collinge, the loveliest partner-in-fooling-the-public he has ever had, and everybody's happy.

Even Henry Woodruff, so suddenly deprived of his successful vehicle, for the "movie" man gobbled him up quick as lightning, and paid him so much money that he has ceased to pine for "A Regular Business Man."

There "ain't no sech animal" as a cessation of theatrical activities.

Of course player-folk, and producers may take a little vacation now and then, just like you and I and everybody else, but the summer time is a busy time for most of them just the same. Producers have scores of folk at work on new productions with which they are going to begin the new dramatic year as early as August, and in many instances earlier, and their satellites are buzzing around in the theatrical heavens as busy as bees in a flower garden, studying new roles, and rehearsing new plays.

The new edition of the "Ziegfeld Follies" is even now almost ready, and, by the way. Bernard Granville who chucked his Keith engagement here last week in order to begin rehearsals under the Ziegfeld banner, is to be prominently featured in the new revue.

Then there are the Shuberts getting ready for a new Viennese operetta ness Ban" from the pen of John Stokes, which he will introduce here, entitled "A Day in Paradise" (sounds good to me!) which will launch them and his breezy art will be enhanced into a new dramatic season so early as the seventh of June. They will show identified with all his successes of the Schenectady tomorrow evening what it means to spend "A Day in Paraticularly with W. H. dise," and of it survives the experience the idea will be put on in New York.

And Oliver Morosco is going to start his ball rolling out in Los Angeles

with the production of Edgar Allan Woolfe's romantic comedy "Master Willie Hewes" on the 13th of this month, when Kemble Cooper, the English stage director, will show his artistic hand, and Marjorie Rambeau, who carried away a plug of our hearts at the close of her Washington engagement the Folies Bergere, Paris, will come Mile. Maryon Vadie and her group of in "So Much For So Much" last winter, will play the leading role.

Nor does Ned Wayburn give a continental cuss what the critics say about his initial bow as a producer. "She's In Again," at the Gaiety, New York, is hooking in the crowds, and when they are in they laugh, and after the show Weyburn pockets the coin, and laughs in the face of the folk who

call his show "low-brow," and all that sort of thing. And just to prove he knows which side his bread is buttered on, and doesn't give a fig for anything else, he is getting ready a new revue which city. Last year she sang with the The-ater Comunale in Desio, Italy, after which she returned to this country is to be called "Town Topics," same to be another soothing syrup for the "tired business" brain, of the masculine gender.

And the "movies" like Tennyson's book, go on forever, reaching out for legitimate stage folk who are "at liberty." Walker Whiteside is their latest achievement. He's done Israel Zangwill's "The Melting Pot" for the films: Burr McIntosh has posed for "Colonel Carter, of Cartersville," based on the novel of the late F. Hopkinson Smith; Hazel Dawn has gone over to the Famous Players company; Cyril Maude, the English actor-manager, whom we saw in "Grumpy," is acting for the Bosworth-Morosco company and Leander in "Something to Talk out in Los Angeles, and Lionel Barrymore will be featured this summer in moving pictures.

And still they come!

Now I'm going to tell you something funny. 'Member Lou-Tellegen (hyphen acquired with knowledge of English). He's the most arduous love-maker I ever saw. Was here last with Dorothy Donnelly in "Maria Rosa," and has been playing the principal role in the naughtiest sort of play in New York for some months past. "Taking Chances" is the name of the piece, and its hero did! During the action of the play the gentleman crook, visualized by Lou-Tellegen, enters a lady's chamber and proceeds to amuse her with delightful stories while he sits around on her bed, interlarding his conversation with the most ardent love-making until his audacity reduces the audience to a gasp, at which psychological moment the lights go out; the curtain is lowered long enough for a little card to run out and announce that a couple of hours have elapsed, after which-lights again, with the graceful hero and the lady he is compromising, still playing around in such unconventional fashion that the Society for the Prevention of Crime took exceptions to the scene and obtained a warrant for the arrest of the Lou-Tellegen person, charging him with presenting the leading character of an immoral play. Of course we were very sorry for the lean, lank artist, but then he ought not to do that sort of thing!

It is as plain as the nose on your face that Manager Robins has a hankering to keep Keith's open all summer.

"What do you think of great big featured films?" he asked me one afternoon last week while we stood watching the long line of vaudeville de-

votees file into the theater. "Like 'The Birth of a Nation?" I asked.

Whereupon he answered in the affirmative and I, recalling this wonjerful film which I saw a couple of weeks ago in New York, made a mental reservation, for there is but one "Birth of a Nation," and that one is worth the \$2 asked for tickets to see it-worth it as much as any theatrical production I ever saw in my life.

Did you know that Willard Robertson, whose antics with the Columbia Players used to so amuse us, has been right here in Washington all winter? Uh-hu. Studying law. I didn't know myself until I met him on the street the other day, and asked him if he had given up being a play-actor chap. Whereupon the comedian ruffled his feathers and declared eternal fidelity

"Only I scented that the year just gone would be an awful one and thought I had as well spend it at home as being a human whirl-i-gig thrown from one show to another as fast as they could be put on and taken off,"



he is devoted to Kitty he tells his son that the marriage is utterly impossible. The mysterious reason is rerealed to the son and he, too, realizes fiding little Kitty.

Kitty discovers that her romance is at an end she flees from London back to her squalid hos in Scotland. She is comforted by Mag Duncan, her dearest friend, who has spent some time with her in London. Eventually the young lover follows

rious barrier is removed and mance culminates with a wedding written by erious barrier is removed and the Lehar's "Kitty MacKay" was written by Mrs. Catherine Chisholm Cushing, who has also written "Miss Ananias" for sent on tour with three companies. It biggest comedy success, "Jerry."
Maud Gilbert will be seen in the title role, while the part of Mag Duncan, second in importance, will be Irene Hausman, who played the name played by Mabel Kip, part when the comedy was produced ington actress, who played by Mabel Kip, a young Washington actress, who has been with Maude Adams' company for several

Cosmon-Vaudeville

"The Little Lambs," the tuneful litbirthday she is visited by a staid so-licitor from London who informs her that she is really an heiress. She eaves her poor little Scotch home and Cosmo journeys to the British metropolis, return this week with a company of ten where the lives in luxury and finds players. Another big feature will be an atmosphere of enjoyment and live that she has a heart, a fact which the famous Bohemians, three stragshe no sooner discovers than she begling musical artists, with harp, nate. Boating and canoeing also will stows it upon a worthy young Eng-lish nobleman, oldest son in the in an instrumental and song offering-

day, I believe-I meandered down to Poli's and bumped right into a conference of the managerial triumvirate consisting of S. Z. Poli (who I didn't even know was in town), James Thatcher, and J. W. Cone, the new house

with appropriate scenic environments

novelties ever imported. The bill will be further embellished by the presen-

tation of Elizabeth Reeside of this

and sang with the Boston Grand Opera Company, under the direction

of Henry Russell, returning to Europe

with the organization and singir with it in Paris and London. Other

features will be Du Calion, "The Lo

Grandstand," a fairground fortune tel

graph comedian and singer, and Booth

sent Elizabeth Brice and Charles

King, John Hyams and Leila McIn

other numbers composing last week's

Poli's-"Kitty Mackay."

Elliott, where it ran for an entire season and the following year was

also brought distinction to little Miss

here at the \$2 scale of prices.

"Kitty MacKay" is a Scotch comedy. It tells a refreshing story of a

charming lassie who has been reared

The Poli Players are to be seen this

in "Kitty Mackay," first pro-in New York City by William

Claire Rochester, and all the

Greetings! Big noise, with everybody talking for monopoly of the floor Eventual very nice interview in which inquisitive dramatic critic asked stock magnate oodles of questions such as: "Are you really going to close during part of the summer?" receiving perfectly polite and evasive replies, towit.: "Such has never been my policy," and all the time James Thatcher standing over in a corner grinning his appreciation, and the Cone chap pretending to be busy with something which didn't occupy him at all. And after it was all over I knew just one thing, and that one is that Mr. Poli thinks his present Washington company just about the best he has ever had.

By the way, you know, of course, that the Poli management offers a featured film production every Sunday afternoon beginning at 3 o'clock? This Sunday it is to be "Princess Ramanoff" with Dorothy Bernard in the cast, but the hour has been changed from 3 o'clock to 6:30 for the first showing, owing to the rental of the theater to the Christian Science fells for

household where she is making her Percy Warum, the English comedian home. The romance progresses favor-ably until the father of the young cours, will present "The Bosun's Mate," man discovers the fact and although based on the sea tales of W. W. Jacobs. Roland and Fartyll with dia-snappy songs and amuse with dia-logue, while Keno and Wagner will cess, "The Sporting Duchess."

Auxiliary features for the week include be seen for the first time here in Auxiliary features for the week include their contume singing and dancing advance Keystone farce comedies, first-sketch entitled "A Night Among the run Mutual pictures, the Strand Topithe bill. The added attractions will in-clude the Hearst-Selig motion pictures of news events, and a series of con ical photoplays. The bill will be changed Thursday at the matinees. To the overture to Suppe's "Midsur mer Night's Dream," selections from Lehar's "Gypsy Love," Roberts' ro-mance, "A Tale of Two Hearts;" Herman fantasy, "Columbus," Leigh's in-termezzo, "The Mandarin," two lively new fox trots by Monaco and Berlin

> The outing appetite of Washington families and picnic parties who dling around in the placid water

The multiplied amusements of Glen Echo Park this year respond to every wish of the pleasure seeker. The gyroplane, with its thrills and whirls, coaster's invigorating plunge through the air route, the merry-go-round for the youngsters and those among the grown-ups who enjoy rid-ing the ponies, and then there is that signing sensation, Frank Finlen's Figery in the Midway.

based on the sea tales of W. W. of the week will mark the initial apear-Jacobs. Roland and Farrell will sing ance of Rose Coghlan in a visualization Toys." Toli, the juggler, will complete cal Review and special musical ac ular selections will be included in the ialties will also be presented

amusement lovers will be completely appeased in the offerings at Glen Echo Park this week, when the sum-mer season will be on in full swing. trees, playgrounds, where the kiddles can revel, swings and other joy-mak-

The free feature that will add to the pleasure of today's patrons will be the series of four concerts with The dance pavilion, where Charles O. Mills' orchestra plays syncopating music, and the new motton picture machine showing the latest photoplays free in the open air theater will provide special features during the

### George Tyler May Direct Chas. Frohman Enterprises

Late Director of Bankrupt Liebler Company Likely to Be Engaged by Alf Hayman, Who Will Continue to Handle the Cash.

of the city, such being the late man-ager's wish in the event of his "passing on," says the New York Review.

There is a persistent report, which has not been confirmed, that George C.
Tyler will be engaged as producing head in the Frohman offices.

Under such an arrangement, Tyler, who was managing director of the now bankrupt Liebler Company, will have nothing whatever to do with the finances or the business end of affairs. The money part of the concern would be strictly under the control of Mr.

Henry Miller also has been spoken of as likely to become artistic director of

for the week, the leading feature on Sunday and Monday being the latest Mutual picture, "The Patriot and the Spy," produced by a company headed Out in Minnearchia Bert William by James Cruze, Marguerite Snow and Alphonse Ethier. The Metropolitan fa-vorite, Harry Mestayer, last seen locally in Cohan and Harris "Stop, Thief," will be in evidence on Tuesday, Wednesday and Thursday in a V. L. S. and E. pro-duction entitled "The Millionaire Baby," an adaptation of the detective story by Anna Katherine Green. The presenta-tion possesses the air of mystery which is well sustained until the final scene, and Harry Mestayer and Grace Dar-mand, until recently featured in the various Shubert dramatic productions, will be seen in the roles of the husband and wife, who, having become estranged, are happily reunited upon the recovery of their little daughter, who has been kid-napped by a gang of thugs and held for ransom. The supporting company in-cludes John Charles, Charlotte Stevens, Frederick Hand and Clara Marston and other well-known Selig players. Mass Marsh and Robert Harron will be feattured on Friday and Saturday in Grif-fith's latest drama of sentiment and ad-venture entitled "Her Shattered Idol." The auxiliary attractions for the week include Keystone farce comedies featur-ing such stars as Charles Chaplin, Mabel Normand, Ford Sterling, Mack Sennet and Roscoe Arbuckle, first run Mutual pictures, the Garden Topical Review and musical accompaniments by the Garden Symphony Orchestra.

Strand-Peature Films.

"The College Widow," one of George Ade's dramatic offerings, featuring in film Ethel Clayton and George Soule Spencer, of the original stage produc-tion, will be the chief attraction at Moore's Strand Theater from Sunday to Wednesday inclusive. Intensely American, as are all of Mr. Ade's works, "The College Widow" reflects the rivalry of man's standpoint I am socially modern American college life, appealing with a large body of citizens. is a V. L. S. & E. picture, and estab-lishes a higher standard in motion play productions, and it has been stared and prepared by Mr. Ade and Clay M. Greene. In addition to Miss Clayton and Charles Brandt, Edith Ritchie, Percy Bartley McCullom, George Clark, Ruth Ferdinand Tidmarsh, and Florence Williams, besides a corps of over 200 trained fire fighters from the New of the week will mark the initial apear-

animents by the Strand Symphony Or

Marshall Hall.

A delightful sail down the beautiful Potomac to historic Marshall Hall, make an ideal day's outing. Dancing afternoons and evenings in the large dancing pavilions and concerts by der's Band, are features of today's The sensational half-mile "dip-the-dip" ride, four skee-ball alleys, bowling alleys, shooting galleries, kid-dies' playground and other new amusements provided by the manage

#### PROMISED NEXT WEEK.

"The Little Millionaire."

At the last moment before going to press word came from the Poli manage-ment that "The Little Millionaire" has

"We Are Seven."

Fritsi Scheff, once called "the lit-

Alf Hayman has issued a formal announcement that the enterprises of Charles Frohman will be carried on under his management just the same as it is the desire of all the stars at present under the late Charles Frohman's management that this wish be carried out, Daniel Frohman, who is the representative of the carried by the carried out, Daniel Frohman, who is the representative of the same decided to sentative of the estate, has decided to do so. I have agreed to remain in charge of the business. "We have already had assurances

from Edward Sheldon, Augustus Thom-as, Porter Emerson Browne, Catherine Chisholm Cushing, Eleanor Gates, and Harry B. Smith, who were at work on plays for Charles Frohman, that they will deliver them upon the agreed time. and assurances have also been received by cable from London from Sir James Barrie, Sir Arthur Pinero, W. Somerset Maugham, Hubert Henry Davies, C. Haddon Chambers, Michael Morton, and Alfred Sutro that their work is all well in hand and will be delivered upon the as likely to become artistic director of the house of Frohman.

John D. Williams is to become Mr. Hayman's chief business assistant and Francis Reid, long one of the most valued members of the Frohman advance forces, will succeed Mr. Williams as general press representative.

Mr. Hayman's full announcement is as follows:

"During Charles Frohman's illness at the Knickerbocker Hotel several years ago," said Mr. Hayman, "it was his expressed wish if anything should happen to him that his business be con-

ON NEGRO AND SOCIETY

## Out in Minneapolis Bert Williams, the

negro comedian, has given the local newspapers a rather remarkable interview on the subject of the negro and his proper place in society, and he has been so candid and startling in some of his statements that many newspapers have commented upon them editorially.

Here are a few of Williams' sidelights on his own people: "The colored man who holds himself

the white man's class is making a bad mess of it.
"There is no such thing in the world

as social equality. "The poor white man 'kids' himself into believing he is as good as any other

solace from contemplation of how much better he is than the poor white man, "The colored man with money has it all over the poor white man without

tinction, viewed from a detached position, is humorous."

Mr. Williams evidently has no illusions

about the social status of any member of his race.
"I have no social ambition myself," he remarked. "Individualism is my guide word. I went through high school as a youth and had ambition. Ones, like Eddie Foy, I fancied myself playing Hamiet. But I discovered that pigment in the skin made a difference. Did I break my heart over the Not at all. The word series. over it? Not at all. The world says that since some people are white and some are colored there must be some distinction made—a social distinction. distinction made-a social distinction. I accepted the inevitable. If there are public places that do not want to serve me—well, they are the public places I do not care to patronize. From the white to all in a way that is most alluring. It at it from my standpoint, Consider my position of social aloofness. sider my independence. And money in

my clothes. tified with several local stock companies.
and Barry O'Neil, chief director of the face the world and who have run into tio, from the script especially what I ran into when I started, have by Mr. Ade and Clay M. come to me and asked me what to do about it. My answer is always the same: the company includes You are a negro; then just be what you to Edith Ritchie, Percy are. As to social recognition, forget it. Develop yourself individually, and vidualism will make you far more be if you were merged in the white men, most of whom live humble lives, never have much money and never

#### PHILA. ORCHESTRA TO INCREASE SERIES

n Washington next season from three to five concerts. As usual, the concerts will be given on Tuesday afternoons at the New National Theater and the dates will be November 25. December 14. Janhave been engaged as soloists to sup-plement the admirable programs arassisting artists will include Mme. Mar-cella Sembrich, the famous coloratura soprano, who will be heard at the open-Hofmann, the Polish planist, and Emilio this de Gogorza, the celebrated baritons, with The second concert on December 14 will prepare a program of special musical brilliant electrical display at night adds importance. In fact, it is the intention of Mr. Stokowski to prepare all the day and every day this season the steamday and every day this season the steam-er Charles Macalaster will make three trips to Marshall Hall, leaving Seventh street wharf at 10 a. m., 2:30 and 6:30 p. m.

> Not to Go on Tour. The Lambs' Club is not to go on tour in a gambol for the benefit of the event to the two performances given in New York last week. The eason given for the aband the tour is that most of the actors who would draw money in a gambol are engaged in playing for the movies; but a very strong factor in the change of plans is that the prospect for big receipts is not good.

which he tells two or three tin